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## REVIEWS.

"Bradford Musical Festival," 1859, in aid of the funds of the Bradford Infirmary and Dispensary. (Blackburn—Bradford). Under the above title a little octavo pamphlet of some twenty pages, in rather close type, is already circulating, for a purpose which we shall allow the author to explain in his own language:—

"With a view to spread as much information as possible respecting the music to be performed at this Festival, the committee have issued the following brief synopsis, containing notices, historical, descriptive and critical, of the principal works included in the Programme, in the hope that the information here furnished may afford a greater degree of enjoyment to those who may listen to the various performances."

"A greater degree of enjoyment"? Never mind, provided the "information" which is to afford it be worth having. Could we premise as much of the pamphlet under notice we should be glad; but unfortunately this is impossible. We have read few productions of its class which, under a sustained air of flippancy, communicated so very little. Our only reason for noticing such a performance, is to warn amateurs who may attend the Bradford Festival, against putting any trust in it. Where the author leaves the domain of truism and common-place—where he tells us anything on his own account—he is simply absurd.

"What degree of enjoyment," what "information" can be derived from a quantity of unmeaning paradoxes? Surely none; and yet whenever we find a new proposition, an unhack-nied definition, in this pamphlet, it is either a paradox, or an absolute falsification of facts. The long rigmarole about Mendelssohn and *St. Paul* is worthy of Dr. Zopff, or the most abject member of the *Davidbründer*, and contributor to the *Neue Zeitschrift*. Here alone, however, is our author at all amusing, while not a bit more instructive than elsewhere—which leads us to suspect that neither the manner nor the matter of his lucubrations is his own. Affecting great sympathy and not a little admiration for Mendelssohn, there continually peeps out the hypocritical cloven foot which shows that the author would be much more inclined to kick than to caress him. First take some of the verbose twaddle which modern Germans, not Jews themselves, are accustomed to pour forth with reference to Jewish composers:—

"All Hebrew composers are either artists in the abstract, without reference to any particular soil or clime—church and ceremony—song and dance—language and literature; or they are eclectics—pickers and choosers of this and that, at all times and in all places. They stand at the true point of originality, for as to music they have none—within and without all is a blank. But no one is more bound by a rule, more governed by precedent than Mr. Disraeli's pure Caucasian, and he is ever in a decided predisposition to look out for the best of everything, and if possible to make the best of everything his own."

Were it not waste of ink to reply to such rubbish, we might ask the precise meaning of the sentence beginning, "*They stand at the true point of originality.*" The italics are by the author, who thinking, no doubt, he has said something very profound, then displays it in exceptional type, as a help to the intelligence of the reader. Unhappily they do not mend the matter.

The Jewish, or anti-Jewish proposition, or paradox, laid down, it is worked out in the usual manner—"Joachim Rossini is at the head of all Jew originators."—"At the head of Jew eclectics stands Jacob Meyerbeer."—"The second Jew eclectic is Jacob Louis Mendelssohn." Dr. Marx (at whose oratorio poor Mendelssohn once laughed, in spite of himself—and *hinc illa lachryma*; hence the comparatively small part he is made to play in the Doctor's

occasionally ingenious, oftener impertinent, writings.)—Dr. Marx, we repeat, could not have done it better. There is a great Jew originator; there are two great Jew thieves; and Mendelssohn was not only not the originator, but only the second best of the thieves. The gentle pat-on-the-head which follows, insinuating that *in heart* he was first both an originator and thief (eclectic), may deceive simple persons, like Mr. —, and induce them to follow at a distance in the same track; but the true meaning is that Mendelssohn, with a mind to attempt great things, was in reality impotent to accomplish them.

Take a sentence or two in confirmation:—"As a composer, Mendelssohn never sought to be profound." This is intended to convey that he never *was* "profound." Again, with respect to *St. Paul*:—

"Take it all in all—it is so truthful &c., ——— that we stand amazed at the earnest intrepidity of the young Jew Christian, who so courageously presented himself before the English people with such a truly religious drama for their acceptance. GERMANY WOULD NOT HAVE IT—France would not have it—there was only England to trust to—so the composer cast his bread upon the waters, and sold his music and its mission to a London publisher for five and thirty pounds!"

Passing over the gross inaccuracies contained in the above citation (which again encourages the belief that our author has not written from himself, but clumsily priggled from one of the most insane of the German æsthetics\*), we the more easily get at its venom. "France would not have it," is but a quibble; for even the writer himself must be aware that the oratorio, from Handel to our own time, is almost unknown to France. "Germany would not have it," however, combined with England's readiness to swallow what Germany had rejected, contains the gist of the writer's argument, which, as we shall see, involves nothing but the most unprincipled disparagement of the very great man who once laughed, in spite of himself, at a very small oratorio. Germany is of course to represent the most musical; England, the least musical, of countries; and here is an oratorio which Germany declines to acknowledge, which "had taken a long time to perfect, and no doubt had passed through the hands and supervision of an able and experienced master," and yet "stands far before" *Elijah*:—

"The oratorio of *St. Paul* is Mendelssohn's best work, and stands far before the *Elijah*, with the exception of its overture,† in real power and noble workmanship. He thought more of himself and less of the public—he was not then engaged by a Birmingham committee—and wrote in a freer, higher, and more independent and sustained frame of mind."

A capital knock-down blow! Germany would not have *St. Paul*; Mendelssohn did not compose it without assistance from an experienced supervisor (!) and yet it is a finer composition than *Elijah* (killing two prophets by the way—*Paulus* and *Elias*—with one stone). Happily the healthy thinking musical mind of England, which regards *Elijah* in its true light, as the oratorio ranking nearest the great masterpieces of Handel, will be inclined to look upon the author of the sentences we have quoted either as an extremely silly critic, or an extremely crooked Jesuit. Nor do we think that our readers will care to penetrate further into such a morass of stupidity and sophistry. Let us then—

\* Who does not know that *St. Paul*, instead of being first brought out in England, was produced at the Rhenish Festival, held in the year 1836, at Düsseldorf? Who does not know that it was triumphantly successful—and that, therefore, Germany *would* have it? About the "235" Mr. Novello may be consulted.

† Another back-hand thrust at a grand and perfect work—the overture to *St. Paul*.



passing over an appreciation of Signor Verdi that borders on the ludicrous—conclude with a choice tid-bit *apropos* of the *Stabat Mater* of Rossini:—

"As abstract music, the *Stabat Mater* takes its place with the *Passione* of Bach, and, as an effort of the human mind dealing with sounds in the loveliest of definite forms, the *Stabat Mater* is unapproachable, unrivalled, and altogether exquisite and enchanting;"—

Which, it will be perceived, terminates with an anticlimax. Reader, don't buy the Bradford pamphlet—or, at any rate, don't look at it as anything more serious than a very dull joke.

#### IMPERIAL COURT OF PARIS—SECOND CHAMBER.

President, M. EUGÈNE LAMY.—*Sittings of the 26th and 27th July.*

A Frenchman admitted to enjoy civil rights in England.—Certificate of admission.—Oath of allegiance.—Their influence on his quality as a Frenchman.

A Frenchman who has obtained from the English Ministry, conformably to the Act of 1844, a certificate conferring on him the privilege of civil rights in the United Kingdom, and has, subsequently, taken the oath of allegiance to the Queen of England, does not, on that account, become an English citizen; consequently, he does not lose his quality of Frenchman.—(Art. 17 of the Code Napoléon).

M. JULLIEN, a Frenchman by birth, after gaining, at Paris, great notoriety as an orchestral conductor and composer, settled in London, where he directed successively Drury Lane Theatre, the Surrey Garden Concerts, and several other musical enterprises of the same description.

In 1852, not being able, as a foreigner, to prosecute in the English Courts, the pirates of his musical works, he solicited and obtained from the Secretary of State of the Queen of England, a certificate, in virtue of which he was allowed to enjoy all the rights appertaining to a native English subject, except that of being able to be a Member of Parliament or of the Privy Council of Her Majesty, the Queen.

This certificate included, also, a final clause, to the effect that, beyond the territories of the United Kingdom, he should enjoy none of the rights of an English subject.

After remaining in London till the end of 1858, M. Jullien returned to France, and, on the 2nd May, 1859, was arrested and confined in the debtors' prison at Clichy, as a foreigner, that is to say, provisionally, at the prayer of M. John Delapierre, banker (*banquier-changeur*), of Paris, holder of a bill of exchange that Jullien had signed in London, for the benefit of Mr. Chappell, his lawyer.

The very day after his arrest, M. Jullien deposited his schedule with the *Tribunal de Commerce de la Seine*, and, on the 6th May, was declared bankrupt. He immediately sent in a request for protection and discharge from arrest, while, on the other hand, Delapierre, opposing the decree of the Court, which had issued the fiat of bankruptcy, demanded of the Tribunal the annulment of the fiat, maintaining that M. Jullien had had himself naturalised as an Englishman, that he had not had any commercial transactions in France, and that, therefore, he had no right to enjoy the benefit of the bankruptcy laws.

On the 22nd June, 1859, the following decision was pronounced by the *Tribunal de Commerce*:

"Whereas it has been established by a regular certificate, bearing date the 10th January, 1852, that Jullien was invested with all the rights and privileges of a naturally born British subject, under the reservations contained in the Act passed in the Session of Parliament of the year 1844, and entitled: An Act relating to Foreigners; whereas it is established that the aforesaid Jullien took, within the period prescribed by law, the oaths of allegiance and submission to Her Majesty the Queen; that he is, therefore, a naturalised Englishman, a fact, moreover, corroborated by the declarations of Her Britannic Majesty's Ambassador and Consul at Paris;

"Whereas it results, from the foregoing, that Jullien has lost, in conformity with the Art. 17 of the *Code Civil*, his quality of Frenchman, and that, in the absence of all proof of his having had commercial dealings in France, he cannot be admitted to the benefit of the bankruptcy laws; there is ground, therefore, agreeably to the prayer of Delapierre, to revoke the fiat of bankruptcy of the 6th May, 1859, and to refuse Jullien's petition to be released from arrest, etc.

"The Court declares null and void the decision of the 6th May last. "The Court sees no reason for acceding to Jullien's petition for protection, etc."

M. Jullien appealed against the judgment.

In Court, M. O. Salvétat, M. Jullien's counsel, after contesting the right of Delapierre to be considered the *bona fide* holder of the bill of exchange (*après avoir contesté au Sieur Delapierre la qualité de tiers-porteur sérieux de la lettre de change*) signed by his client, showed that, not being personally a creditor of Jullien, Delapierre had no right to

oppose the bankruptcy, and maintained that Jullien had never been naturalised an Englishman.

The certificate of the Secretary of State, said the learned counsel, does not confer, on him who obtains it, naturalisation; it has, and can have, no other effect than to admit him to the enjoyment of certain civil rights refused, in England, to foreigners.

It is, in fact, a principle of legislation in that country, that the legislative body alone possesses the right and power of making any one an English citizen, and transforming a foreigner into a native born subject of Great Britain.

An Act of Parliament, therefore, can alone confer letters of naturalisation, and all concessions of rights emanating from any authority save that of Parliament must be considered as incompetent to confer naturalisation.

It was in virtue of these principles that the Court of Appeal, having to decide whether the denization granted to a Frenchman caused him to lose his quality as such, ruled that, emanating from mere Royal Letters, and not from an Act of Parliament, it could not be equivalent to naturalisation, nor deprive him to whom it was awarded of his quality as a Frenchman (judgments of the 19th January, 1819, and of the 29th August, 1822).

Now, it was not from Parliament, but from the Secretary of State, that the certificate awarded to M. Jullien, in 1852, emanated; from this very circumstance it could not have the effect of naturalising him an Englishman.

This is the more true, because the certificate is, in reality, only a new form of denization.

Introduced into the English law by a statute of the 7th and 8th Victoria, that is to say by a law of 1844, this formality, borrowed from the administrative custom of Ireland, had no other object but that of rendering more expeditious and less expensive the admission of a foreigner to the enjoyment of civil rights in England.

The statute 7th and 8th Victoria has by no means in view the creation of a new method of naturalisation.

The word "naturalisation" is not to be found in it once; clause 7 authorises every foreigner to request admission to the enjoyment of some of the rights of a native British subject. Clause 6 gives the Secretary of State absolute power to limit, according to his own discretion, the extent of the rights he grants, so that, if it could possibly be true that the certificate confers naturalisation, the nature and extent of that naturalisation would vary without limit at the ministerial pleasure.

Lastly, from the very fact that the final clause of the certificate granted to M. Jullien deprives him of all the rights of an English subject, the instant he is out of the territory of the United Kingdom, it certainly did not confer naturalisation on him, for, if once a naturalised English subject, he would have enjoyed in all places and at all times an irrevocable right to English protection. It is in this spirit that the question has been decided by three opinions, emanating respectively from Lord John Russell, the present English Foreign Minister, from Her Britannic Majesty's Consul at Paris, and lastly, from Sir James Stephen, barrister-at-law, professor of English legislative jurisprudence in London, and the present continuer of Blackstone.

In explanation of the oath exacted from every foreigner to whom a certificate is granted, the learned counsel said that, in England, in exchange for the protection he receives from the sovereign, every foreigner owes him allegiance; that, if he does not, as was formerly the case, take the oath of allegiance the day he sets foot on English soil, the law considers him to have taken it, punishing him for violating it, if he commits a crime; this oath, however, contains nothing incompatible with the duties the foreigner still owes his native land, and is so little calculated to cause a man to lose his quality as a Frenchman, that persons made *denizens* (*denizés*) were equally obliged to take it, without, for that, abdicating their nationality.

M. Jullien, therefore, is still a Frenchman, and, as such, is entitled to benefit by the bankruptcy laws; he would have a right to do so, even were he an Englishman, because he has been engaged in numerous commercial transactions in France.

Without speaking of the enterprises he conducted before leaving France, it is certain that, in 1855, M. Jullien was arrested when in the actual transaction of his business; he was negotiating with the proprietors of various concert-rooms, concerning the starting of speculations of this kind, and was trying to arrange, with the famous tenor, Tamberlik, the terms of a tour in the principal towns of France, as is proved by the following letter, written from St. Petersburg, by the eminent artist to Madame Jullien:

"My dear Madam,—Let us talk business. The sum of 100,000 francs is very nice (*me sourit*); I should prefer, however, its not being such a round one, but more positive and sure. Certainly, a journey through

the first towns of France, with a C sharp in one's portmanteau, might bring in a great deal. But there is always a *but*, and for us artists, it is always better there should be always a *victim*. If things go well, all the better for the victim. If things go ill, all the worse for him. A money success sometimes does not depend on the artistic success. Such is my moral.

"Believe me, etc.

"E. TAMBERLIK."

Thus, to sum up, said the learned counsel, M. Jullien has not been naturalised an Englishman, and, even had he been so naturalised, he has had business transactions in France, and, therefore, ought to be admitted in France to the benefit of the bankruptcy laws.

M. Picard, counsel for M. John Delapierre, replied as follows:

That his client, having given Mr. Chappell the value of the bill of exchange, was the legitimate and real holder;

That, at the time of his arrest, M. Jullien, being, in consequence, brought before the President of the *Tribunal Civil*, did not appeal to his character of a Frenchman;

That the certificate granted him constituted an act of real naturalisation, and was thus characterised by the English Ambassador at Paris, as well as by the Consul of Her Britannic Majesty;

That, if it did not confer on the grantee the same naturalisation that which results from an act of Parliament, it places him, at the very least, in a mixed state, which is not that of denization, and enables him to enjoy all the rights of an English subject;

That the oath of allegiance imposes on the foreigner who takes it duties irreconcilable with those he would preserve towards his native country, if he were not really denaturalised;

That the opinion of English jurists, who consider the certificate merely as a new form of denization, cannot cause us to forget the points of profound difference distinguishing these two formalities, points of difference among which there is a characteristic one, namely, that a foreign woman married to a man who has been made a denizen (*denizé*), remains a foreigner, while, if she marries a foreigner, naturalized by certificate, she is naturalized like him;

Lastly, in explanation of the final clause of the certificate, accorded to M. Jullien, the learned counsel said that the only advantages of which the bearer of a certificate would be deprived beyond the limits of the United Kingdom, consisted in the benefit of the treaties concluded by England with foreign countries, a benefit exclusively reserved to native born subjects, who, from the mere fact of their birth, have no interest at variance with the interests of their native land.

The Attorney-General Moreau argued for the illegality of the proceedings on the following grounds:—

The Art. 17 of the *Code Napoléon*, which says that a Frenchman loses his quality as such, as the result of an act of naturalisation in a foreign country, is directed against a person who has repudiated his nationality by adopting a foreign nationality; it supposes him to have acquired the quality of a citizen of a foreign state, and to have divested himself, as far as lay in his power, of that of a French citizen.

When, therefore, the question is raised as to whether a Frenchman has, or has not, lost his nationality, from the fact of his having been naturalised abroad, we must not look to the sense the word "naturalisation" possesses in a foreign country, but to that which it enjoys in our own laws.

Now, by the note of the Council of State, of the 17th May, 1823, naturalisation, in France, is that act which confers on anyone the quality of a French citizen; whence it follows that naturalisation abroad must be that act which confers the quality of citizen of a foreign country, in order that it may be considered capable of causing anyone to lose his quality of a Frenchman.

Now, does the act on which Jullien is opposed, as having resulted in conferring on him English nationality, really possess this character? The whole trial turns on this point.

You know the tenor of the certificate delivered to Jullien on the 10th January, 1852, by the Minister of State, and which sets forth that, by virtue of the powers conferred on him by the statute of 1844, he grants Jullien all the rights of a native Englishman, with the exception of political rights, and on condition that he cannot claim, beyond the limits of the United Kingdom, the rights thus accorded him.

Then again, the Act of Parliament of the 6th August, 1844, sets forth, in clause 6, that every foreigner may solicit permission to enjoy some of the rights of an English subject, which rights may be granted him, after due verification of his papers, with the exception of political rights, and any others it may please the Secretary of State to except in the certificate.

It is to be remarked that the statute does not say that the effects of the certificate will be to naturalise the grantee, or confer on him the quality of an English citizen; the word "naturalisation" is not employed once in the statute, and what the latter expresses is simply that

the foreigner shall enjoy the rights and privileges of an English subject born in the kingdom, with certain exceptions.

The analogy between this enactment of the English statute and that of Art. 13 of our *Code* is striking: both establish a kind of assimilation of the foreigner and the native (*régnicole*), as far as concerns the rights enjoyed by the latter, but without producing any change in the nationality of the foreigner.

We must, therefore, remark, with the honorable and eminent jurist, Sir James Stephen, whose opinion has been read in court, that as the word "naturalisation" is not to be found in the text of the statute, and as this text does not say the certificate confers the quality of Englishman, the sole effect of the certificate must be to grant a foreigner the enjoyment of civil rights in England, but by no means to confer on him the quality which would render the said enjoyment itself a right.

But if the text of the statute of 1844 is opposed to the possibility of our considering the certificate as conferring naturalisation, the character of the certificate itself is still more opposed to it. This deed emanates from the will of the minister. It is delivered by an agent of the executive, who decides sovereignly, and as he thinks fit.

Now there is in this something absolutely incompatible with the effect which some persons would attribute to this certificate, namely, the effect of naturalising the individual to whom it is accorded.

In England there exists an old tradition, an ancient prerogative of the Parliamentary body, by virtue of which the latter alone has the right to create a citizen.

The existence of this prerogative was judicially established in France, as far back as the 8th August, 1647, by the Parliament of Normandy, who decided that an individual named Bazire, although he had received letters of denization from the King of England, Charles I., had not lost his quality of Frenchman, because the letters had not been passed by the English Parliament, without which formality no one can become an English subject.

The same principle was confirmed by two decisions of the Court of Appeal (19th January, 1819, and 22nd August, 1822), and by a decision of the *Cour de Paris* of the 17th July, 1820.

This ancient tradition and this privilege of the Parliamentary body have not ceased to exist. The statute of 1844 has not robbed that body of its ancient prerogative of alone conferring on any one the quality of an English citizen.

At the present day, as in former times, the ministerial authority extends no further than to the power of conferring the enjoyment of those rights which result from the quality in question; as to the power of granting this quality itself, the executive, which is more subordinate to Parliament in England than in any other country in Europe, does not possess it.

If, now, we examine in detail what was granted to Jullien by the Secretary of State, we shall perceive still more clearly that its object was not naturalisation.

You have seen that the statute of 1844, after excepting honorary rights from those which may be granted by the Secretary of State, gives the latter the power of making, in the conferring of rights, such exceptions as he may judge advisable; without doubt, the fact of being deprived of political rights does not prove that a foreigner provided with a certificate is not naturalised. The ordinance of 1814 places the same restriction on naturalisation in France.

But the enactment by the statute that the Secretary of State is at liberty to except whatever rights he may think proper, is absolutely contrary to the character of naturalisation.

Naturalisation, we repeat, is nationality conferred on a foreigner; now there is no nationality in any case where the rights it presupposes necessary, and which form an essential part of it, may be absent.

To suppose nationality may be conferred by a deed in which the minister has a right to introduce whatever restrictions he pleases, is something completely inadmissible.

But this is not all: the Court knows that, in the certificate delivered to Jullien, the minister expressly declared that, beyond the territories of the United Kingdom, Jullien could not claim any of the rights of an English subject. Well! this is the clause which contains the most evident negation of the quality of an English citizen in the person of the foreigner possessing the certificate.

It is not, I must observe, merely in a commercial point of view, that this restriction is inserted in the deed, put in as evidence against Jullien; the restriction is general, and applies to all the rights of an English subject when abroad.

Now, if by the mere fact of his leaving England, the foreigner loses the benefit of the certificate, can it be said the latter has naturalised him, or made him an English citizen? No! from the very circum-

stance that, when abroad, the possessor of the certificate is strip of all the rights conferred on him by it; from the very circumstance of his not enjoying them in the English colonies, and of the effect of the certificate being limited to the territory of the United Kingdom, from this very circumstance it is plain there has been no naturalisation, and that the foreigner has not become an English citizen.

Had he done so, he would have carried everywhere with him his rights as such; everywhere would the protection of his native land have accompanied him, and everywhere, as Lord Palmerston said in the House of Commons, would he have possessed the right of claiming that protection, by the simple invocation of his nationality: *Civis sum Romanus*.

But there is a great difference between such a state of things and the position, accorded by the statute of 1844, to a foreigner possessing a certificate, and we have a right to conclude that he is still a foreigner, and does not become an English citizen.

But there is the oath of allegiance. Is that act of fealty and homage paid by the subject to the sovereign compatible, when taken by a foreigner, with the preservation of his nationality?

Allegiance is, without a doubt, the bond uniting the subject to the sovereign, in return for the protection accorded by the sovereign to the subject.

But, in England, there are two kinds of allegiance; the one natural and perpetual, due at all times, and in all places, from anyone born on English soil, and of whom it may be said: *nemo potest exuere patriam*.

There is, however, another kind of allegiance, local and temporary, owing from everyone who resides upon English soil, and consequently by a foreigner. This kind terminates with the sojourn of the latter on the territory of Great Britain, and, as the oath does not create but establish the allegiance, it is evident the act of taking it by a foreigner in no way changes his position, and that, owing the allegiance before taking the oath, he will simply owe it all the same after taking the oath, and may free himself from it by leaving England.

Thus, when, in the land of exile, the illustrious sovereign who governs us offered the cause of order a brilliant mark of sympathy by accepting the insignia of a constable, and taking the oath of allegiance to the Queen of England, he did not abdicate his nationality; by contributing his share to the authority that protected public tranquillity in the country whose hospitality he was enjoying, he was already constituting himself the adversary of that demogogy, from which he was subsequently destined to deliver his country; he remained a Frenchman, and did not give up any one of those rights which he has since employed for the welfare and the grandeur of France.

You have, moreover, been told that the denizen, also, was bound to take the oath of allegiance, but it was never pretended this oath was enough to make him lose his nationality.

It strikes us, therefore, that the certificate delivered to Jullien can not have had the effect of making him a naturalized Englishman, but that he has remained as much a Frenchman after obtaining it as he was previously, and that the judges of the inferior court were wrong in declaring him incapable of enjoying in France the benefit of the bankruptcy laws, when, a Frenchman and a trader, he found it necessary to stop payment.

For these reasons we consider the decision of the judges of the lower court should be reversed.

Conformably with this conclusion, the following was the judgment of the court:—

"The Court:

"Considering that naturalisation, when intended to give a foreigner a native country (*patrie*) in exchange for the one he renounces, is an act which makes him in every particular, and irrevocably, in a civil point of view, a citizen of the country by which he has petitioned to be adopted; that the effects of this act follow the person naturalised everywhere, both with regard to the duties his new quality imposes on him and the rights it confers;

"Considering that, in England, naturalisation thus comprehensive can follow only an act of Parliament, and that thus it cannot be confounded with the mixed position conferred on a foreigner there from the concession of a certificate in conformity with the statute of 1844, by one of the Queen's Secretaries of State;

"That, independently of the fact, that neither the title nor the text contains a single word directly referring to naturalisation, this statute, uniquely intended to ameliorate the position of foreigners in England, to extend the rights they formerly obtained by denization, and to simplify the acquirement of the latter, does not make a foreigner an English citizen; that, in fact, such a certificate may, at the pleasure of the minister, accord only a portion of the civil rights enjoyed by natives; that, even were they all conceded, the certificate is revocable; that, finally, the foreigner to whom it is given, cannot, as is proved by

that delivered to Jullien, avail himself of the rights of an English citizen, not only in foreign countries, but not even in the English possessions other than the territory of the United Kingdom;

"Considering, therefore, that, like denization, this certificate, however comprehensive it may be in its terms, does not confer complete naturalisation, according to the spirit of the Art. 17 of the *Code Napoléon*, sufficient to deprive of his nationality the foreigner who has solicited it for the requirements of his business or any temporary cause;

"That a contrary interpretation applied to the facts of the case would place a foreigner in the abnormal position of having lost his quality of a Frenchman without acquiring that of an English citizen, that is to say, the abnormal position of having no country of his own (*patrie*);

"Considering, also, that the act of taking the oath by Jullien cannot justify the claims of the appellee, because, according to its wording, this oath, which is indispensable for obtaining the certificate in question, cannot be regarded as an act of absolute subjection, but as a simple measure of police and internal surety, solely and wholly relating to the maintenance of the succession to the throne of England;

"That, from what precedes, it results that Jullien has not ceased to be a Frenchman; that he was wrongfully arrested provisionally as a foreigner, and that, having stopped payment in France, where he has engaged in commercial transactions, he was legally declared bankrupt by the judgment of the 6th May, 1859;

"Considering, lastly, that Jullien is in the position provided for by Art. 472 of the *Code de Commerce*;

"Reverses;

"Declares void the provisional arrest;

"Nonsuits John Delapierre, in his opposition to the fiat of bankruptcy of the 6th May, 1859;

"Orders that that judgment shall continue to be acted up to; accords the appellant temporary protection; orders his immediate discharge from confinement, etc."

## THE LAST OF VAUXHALL.

On the 7th of June, 1732, Vauxhall Gardens were opened with a *ridotto al fresco*. The ceremonial was honoured by the presence of Frederick Prince of Wales, and the distinguished company were masked and wore dominoes and lawyers' gowns. The admission fee was fixed at one guinea, and 400 persons assembled in the gardens. Order was kept by 100 Foot Guards, who were posted round the grounds and gave an imposing air to the scene. On the 25th of July, 1859, Vauxhall Gardens were closed for ever, with an *al fresco fête*. Albert Edward Prince of Wales was not present, and the company assembled wore the costumes of every-day life. The admission fee was on a humble scale, being fixed at 1s., and 15,000 persons assembled in the gardens. A rather successful attempt to keep order was made by numerous policemen posted in various parts of the grounds, and if their presence did not add to the brilliancy of the scene, it at least imparted a feeling of security to the more decently behaved amongst the spectators. The alpha and the omega of Vauxhall may be likened to France just before and during the first revolution. Its opening was marked by royal dignity; exclusiveness was its characteristic; there was no vulgar herd admitted, and the Foot Guards formed, as it were, a barrier which kept off the crowd from the aristocratic few who walked through the grounds, danced stately minuets, and listened to the music provided for their delectation. The close, on the other hand, was as if royalty had been upset by a fierce revolutionary mob; the people swarmed the grounds, jostling and elbowing their way, dancing in the maddest manner, shouting at the tops of their voices, revelling in strong drinks, defying the authorities, and creating a saturnalia of the veritable mobocracy type.

Vauxhall was the one existing link amongst the places of amusement in the metropolis which connected the 19th century with the 17th and 18th, for, although the gardens proper opened in 1732, they had been in existence since about 1660, and the garrulous Pepys and the dignified Evelyn alike wrote of the sights and sounds to be seen and heard at the New Spring Gardens at Lambeth. But in 1732 they really commenced their reign of splendour, and from that year until 1840 they were opened every summer, without a single intermission. During that period Vauxhall experienced its rise and its fall. For years it was the resort of fashion; poets sang its praises, dramatists laid the scenes of their plays within its precincts. Goldsmith, Steele, and Addison described its attractions; Johnson praised it; Miss Burney, in her two popular novels, "Evelina" and "Cecilia," took her characters to Vauxhall; and Mr. Harrell, in the latter, is made to shoot himself there. Hogarth and Hayman adorned the alcoves and pavilions with their paintings. Handel, Arne, Boyce, and Carter composed for it.



The first statue that Roubilliac ever chiselled was set up in the gardens; and Handel's celebrated "Firework Music," composed to celebrate the Peace of Aix-la-Chapelle, was rehearsed in the grounds and attracted 12,000 persons. In 1798 fireworks were established as an institution at Vauxhall, and four years after the first balloon ascent took place. For a long time Vauxhall proudly held up its head. Stately coaches and six, with their insolent lacqueys, drew up at its doors; the water stairs were besieged by boats; the walks were gay with beaux and belles, and lovers sighed in the sentimental shades of the Italian Walk. My Lord and Sir Harry quarrelled over their cups at the supper table, and drew their swords, friends interfered, high words ensued, weapons flashed in the air, and a general *mêlée* commenced which needed the guards to quell it. Veritably Vauxhall may have opened decorously, but its career was often a troublous one. The royal property outlived its rivals; Ranelagh succumbed, Bagnigge Wells disappeared, the Folly was broken up, and at last Vauxhall outlived itself! Taste changed, and the fashionable world deserted the place; the prices were lowered, Handel gave way to comic songs, rope-dancers were introduced, and intrepid horse-riders took possession of the ball-room; but no attempt was made to render the gardens more picturesque. The compe Strawberry-hill Gothic orchestra was still filled with musicians in cocked hats, which, when worn with modern costumes, were simply pieces of unmeaning absurdity. The Italian Walk still remained, dimly lit with glow-worm lamps; the old cracked plaster figures and groups were still there; the uncomfortable ugly boxes lined the walks; the immortal Simpson rose, had his day, and left as a legacy the recollection of his sipping politeness. The refreshments, too, were the same: there was the stereotyped chicken, the thinly-sliced ham, the bad champagne, and, above all, the terrible punch, all charged for at exorbitant prices, and all more or less indigestible and unsatisfactory. The gag of "ten thousand additional lamps" was freely resorted to in order to ward off the impending decay, but to no purpose. Once only within the past 20 years did Vauxhall hold up its head, and that was when Grisi and the opera company were engaged there; but this was a mere spasmodic flicker, and about that period the fatal step was taken that hastened its downfall—Vauxhall was opened by daylight, and the firework ground was converted into a hippodrome. This destroyed the enchantment; the public saw the gardens in all their naked deformity; their damp mouldiness was at once apparent, their decay, their battered condition, were plainly perceptible, in spite of paint and whitewash. The sharp pen of Charles Dickens at once seized upon the wretched place, and Vauxhall by Daylight is crucified in one of the sketches by Rox. In 1840 the gardens were closed, and in the following year they were offered for sale, but found no purchaser. From that period until the present time they have led a miserable existence, sometimes opened, but oftener closed. Lion-tamers, the "veteran aéronaut," Green, tight-rope dancers, ballet-girls, horse-riders, comic vocalists, have at times been in the ascendant. Speculators without money and speculators with money have in turn assumed the direction of the royal property, but they have met with no success. Blind to the fact that Vauxhall had had its day, they endeavoured to force the poor old place upon the notice of the public. The presence of a few of a certain class kept respectable persons away, while the superior management and attractions of Cremorne kept away the bulk of that class itself. Of late the working orders resorted to the place, and beer on draught was dispensed from beneath the famed Gothic orchestra. When the saying arose that it was sure to rain because Vauxhall was open we know not; but certain it is that last year a good use was made of it by the manager, who advertised the gardens by means of men carrying umbrellas, on which was inscribed, "Vauxhall, open wet or dry." Last year the gardens were opened for some three months, but this season its career only ran to seven nights, the last of which was witnessed by Monday week last, and it is to be hoped that the pathetic words, "Farewell for ever!" which were exhibited amongst the illuminations and in fireworks, may be verified. It is high time that Vauxhall bid adieu to a public, which has long since taken its farewell of the royal property.

From whatever cause (says *The Standard*) the public were drawn together, it is certain that 15,000 persons crowded the gardens on Monday, the 25th ult, and the bills put forth the attractions of extra illuminations, extra concerts, extra horsemanship, and extra fireworks, all of which promises were faithfully kept. The last dancing was also highly appreciated, as the public not only danced on the platform, but indiscriminately over the grounds, and often entirely out of sound of the music. It is, however, to be doubted, whether the announcement of the last suppers and the last punch were looked upon as attractions, or whether the public were not extremely glad to have so suspicious a temptation (?) put out of their way. The director, Mr. G. Stevens, determined to outdo all who had gone before him, quadrupled the usual number of extra lamps, and put up 40,000 additional, a fact which it is

impossible to dispute, as the gardens were much better lighted than usual, and the smell of oil was certainly 40,000 times stronger than on ordinary occasions. The fireworks were especially well received, and the audience indulged for the last time in the ejaculation of a superabundant number of genuine Vauxhall "oh's" and "ah's." The crowd assembled included many of the "people," and a tolerably strong sprinkling of those young "gentlemen" who consider it the greatest fun in the world to yell, shout, and walk six abreast, knocking up against any one that happens to come in their way. Up to the time of the last dance everything was tolerably orderly. It is true that an occasional fight, got up by the "gentlemen" alluded to, did take place, tumblers were also once or twice playfully launched at the heads of friends, and one or two pickpockets were ejected, but on the whole the crowd was quiet and well-behaved. At last came the *finale galop*, madly played and wildly danced; then there was a pause, the band rose from their seats, and amidst hisses of disappointment at the dancing being over, and cheers and laughter, the National Anthem was played. "Rule Britannia" followed; then "God save the Queen" again, and then rose the most tremendous cheers, amidst which the conductor bowed himself from the orchestra. But the band at the other end of the platform would not give in, but continued to pour forth a volume of sounds. Finding that such was the case, the conductor returned to the orchestra, and set to work again with the National Anthem, the audience roaring out the words and indulging in yells and cat-calls. At length the two bands came to an understanding, and amidst more cheering they brought their "labour of love" to an end. No sooner had the band finished than a rush was made to one of the trees on the platform, and the British public broke off twigs as souvenirs of Vauxhall, but with the small branches lamps were also pulled down. At first by ones and twos, and then by dozens, oil and glass fell on the platform amidst the yells and cheers of the audience, until at length the police interfered and were received with loud hisses. A row ensued, and was assisted by the persons standing on the tables in the supper rooms throwing a few empty bottles on to the platform. The constituted authorities, however, at length got the best of it, and the crowd, finding nothing better to do, indulged in a monster game of kiss-in-the-ring, which was carried on for some time with great spirit. While it was going forward the lamps were gradually expiring, and day was breaking. The old orchestra looked ghastly white in the early morning light; the "Ever" in the illumination "Farewell for ever" had disappeared; baskets filled with empty beer bottles dotted the walk by the refreshment boxes, and were guarded by sleepy waiters; the hats and coats of the audience were covered with dust, muslin dresses were soiled and crumpled, and even the young "gentlemen" seemed tired of hooting and shouting; but some couples still persisted in dancing to their own accompaniments, and the last spectacle that met our eyes as we bade farewell for ever to Vauxhall, was a couple of men with women's bonnets on their heads and parasols in their hands, wildly dancing a polka amidst the hysterical laughter of their "jolly companions."

THE NEW LEEDS THEATRE.—Now, that we have got over the excitement of a general election—with trade reviving, and the Englishman's usual autumnal holiday near at hand; now, when wars and rumours of war, at all events for the present, do not disturb the peace of Europe nor unseemingly agitate the balance of power; now, besides, when our legislators are looking out for a happy release from the burthens of state; now, notwithstanding the income-tax, things in general are really looking up; now, in spite of the coming dog-days, and other coming events thereunto moving, we opine is a very good time to inquire of the committee for building a new theatre, when is the "good time coming?" And how far off is it, when their exertions will be rewarded, and our hopes, by success, realised, by seeing a new and elegant theatre in Leeds? Now, we happen to be in a position to answer this question more satisfactorily, and to assure our numerous inquiring friends that the support the committee have hitherto received, and the promises of support they have obtained, are most encouraging, but for the present we purposely withhold names, contenting ourselves by assuring our readers, that many "great ones of the city," have sanctioned by their patronage, and strengthened by their influence, this most desirable undertaking. We sincerely believe the time is not far distant when Leeds will be supplied with a theatre, unsurpassed by any in London, and unequalled by any in the provinces of England.—(*A Correspondent of the Leeds Intelligencer.*)

## ROYAL PRINCESS'S THEATRE.

Last Week but Two of Mr. CHARLES KEAN'S Management.

**MONDAY**, Tuesday, and Wednesday will be the last three performances of *THE CORSICAN BROTHERS* (commencing at seven o'clock), after which date this piece will be withdrawn for ever. On Thursday will be revived, and repeated on Friday and Saturday (first time these seven years), George Lovell's play of *THE WIFE'S SECRET*. Sir Walter and Lady Amyot, by Mr. and Mrs. C. Kean. *THE MIDSUMMER NIGHT'S DREAM* every night during the week.

**ERRATA.**—In the letter on the "Ratio of the Minor Third," in the last number of the *Musical World*, for "Rousseau," p. 485, col. 1, 21st line from the bottom, read "Rameau;" at the 8th line from the bottom, for "Sartini," "Tartini;" at p. 484, 2nd col., 33rd line from the bottom, for "dispute," read "distrust;" and at the last line of the same column, for "bars," read "bass." While correcting these errata, we must once again earnestly beg our numerous correspondents to write their communications in a legible hand. Some of the letters addressed to us are about as decipherable as Egyptian hieroglyphics, and would puzzle the great expert in handwriting, Mr. Netherclift himself.

## MARRIED.

On the 3rd instant, Herr Wilhelm Ganz to Miss Stohwasser.

## THE MUSICAL WORLD.

LONDON, SATURDAY, AUGUST 6TH, 1859.

To the Bradford Triennial Festival, although instituted no earlier than 1853, is already conceded a high place among our great provincial music meetings. The third anniversary—to be held in St. George's Hall, on the 23rd, 24th, 25th, and 26th instant—will be still more interesting than its predecessors of 1853, and 1856, and possess an additional claim to support—a claim to which the wealthy families of Yorkshire, it is hoped and believed, are not likely to turn a deaf ear. For the first time the ends of charity are to be served by the Bradford festivities, the profits being destined to swell the funds of the local Infirmary and Dispensary. If the list of Patrons signifies anything beyond a mere show of names, the meeting can hardly fail to turn out prosperous. The Clergy, the Nobility, the Legislature, the Gentry, and the Corporation, are each and all powerfully represented, and, except in a few instances, by persons not only distinguished for the readiness with which they accord the sanction of their names and titles to the promotion of any good work, but also for the substantial liberality with which they are willing to endorse that otherwise empty favour. In Earl Fitzwilliam, moreover, they have a President, to follow in whose steps is equivalent to doing the right sort of thing; and in Mr. Samuel Smith, Chairman of the Executive Committee, a whipper-in and stimulator of the first order. If, too, the present mayor of Bradford (Henry Brown, Esq.), Chairman of the General Committee, takes example by a certain ex-mayor, whose deeds have enrolled him among festival-heroes, he will be as worthy to occupy one chair as his zealous predecessor in the mayoralty the other.

But—to pass from names to promises—the prospectus looks well on paper, and a brief survey of its contents may not be uninteresting. First, the performances, morning and evening, are to take place in St. George's Hall, that splendid edifice which the Bradford people built for themselves, thereby arousing the jealousy and exciting the emulation of their brothers at Leeds, who have since shown that their jealousy could be aroused and their emulation excited to some purpose. Next, the following "principal vocalists" have been engaged:—sopranos—

Mesdames Novello and Sherrington, Mrs. Sunderland, and Madlle. Tietjens (not "Titiens"); contraltos—Madame Nantier-Didié, Misses Palmer and Freeman; tenors—Mr. Wilbye Cooper, Sig. Giuglini, and Mr. Sims Reeves; barytones and basses—Mr. Santley, Signors Badiali and Belletti. That this is a very efficient company of singers, calculated to give ample satisfaction, both in the oratorios and at the miscellaneous entertainments, we need scarcely insist. In the list of "principals" we find the name of an instrumental artist—Miss Arabella Goddard—whose performances on the pianoforte are not likely to render the evening concerts less attractive, as was sufficiently demonstrated at the Leeds Festival last year. Then, the band, including 16 first violins (M. Sainton principal), 16 second violins (Mr. Watkins principal), 10 violas (Mr. Doyle), 11 violoncellos (Mr. Lucas), 11 double-basses (Mr. Howell), and the usual full complement of 22 wind instruments—in all, 86 performers—is abstracted bodily from the celebrated orchestra of the Royal Italian Opera. Add to these the chorus—consisting of the members of the Bradford Festival Choral Society, with extra sopranos and altos from the neighbouring towns (chorus-master, Mr. W. Jackson)—and we have a total of more than 300 singers and players, strong enough, to all intents and purposes, for St. George's Hall, Bradford—if not for the Central Transept of the Crystal Palace, Sydenham, where Mr. Bowley and the Sacred Harmonic Society have taught us to reckon the numerical force of orchestras by thousands. Then—to close this paragraph—Mr. Brown-smith will preside at the organ; and last, not least, Mr. Costa is again to be conductor, a guarantee that the very best will be done with the materials at disposal.

A glance at the contents of the programmes must suffice. The first evening concert (Tuesday) is wholly devoted to *The Creation*. This innovation "deserves a note." Let comment be supplied by our contemporary, *The Leeds Intelligencer*, the general tone of whose remarks suggests the welcome conclusion that Leeds and Bradford antagonisms are merging at last into close and mutual amity:—

"The first performance to take place in the evening, is to be an oratorio! This is so contrary to rule, that we are tempted to inquire into the reasons. The great object in a musical festival is to insure success at the outset. A good beginning is half the battle. This is intended to be a popular festival, and experience proves that oratorio music is, on such occasions, more popular than secular and miscellaneous. But the working classes cannot give up their days to amusement, and it becomes desirable to provide them with such an entertainment as may awaken their enthusiasm, and at such a time as will suit them. It fortunately happens that opportunity and material are both at hand. An evening performance presents the one, Haydn's oratorio the other. *The Creation* is just the composition for such an occasion, and as it could not appropriately be placed in the midst of the evening performances, which are to consist of secular miscellaneous selections, it naturally falls into the advanced position, and we have no doubt that the popularity it enjoys among all classes will prove that the Committee have acted wisely in the course they have adopted."

Against the above we have nothing to advance, unless it be that *The Creation* is one of the feeblest specimens of oratorio extant, whether regarded from a sacred or a secular point of view. The first morning performance (Wednesday) includes the Dettingen "Te Deum," and a selection from *Judas Maccabeus*. This is due, we may presume, to the late Handel Festival, which, as it were, endowed the somewhat hacknied, however immortal (the somewhat immortal, however hacknied?) anthem for the Victory of 1743 with a new lease of popularity. Thursday morning is given to Mendelssohn's *St. Paul*—we are happy to add without



curtailment; and Friday, of course, to *The Messiah*. The programmes of the evening concerts (except of the one already mentioned), are too "miscellaneous" to meet our own tastes exactly; nevertheless it should be remembered that the Italian singers cost dear, and must be heard extensively to make the bargain profitable. Further than this, the selections, while lengthy, are at the same time good of their kind, and show very little of the "huckster" element—are far less "shoppy," indeed, than has too often been found the case. Only one symphony is put down; but that one—Mozart's so-called *Jupiter*—a giant, which, united to Mr. Jackson-of-Bradford's new *cantata*, entitled *The Year*, will cause amateurs to be on the *qui vive* for the Friday evening's and last performance. That the overtures, though well formed to exhibit the brilliant qualities of the orchestra, might have been chosen with a nearer eye to contrast, must, we think, on inspection, be admitted. *Fra Diavolo*, *Guillaume Tell*, *Ruy Blas*, *Preciosa*, *Semiramide*, and *Zampa*, are all in their way excellent, but in some degree too much of a color. The engagement of Miss Arabella Goddard, besides a couple of solo display-pieces by Thalberg and Leopold de Meyer,\* has brought with it two of the noblest compositions extant, in which the pianoforte is assigned a share, viz.:—the Choral Fantasia, and the Concerto in E flat, of Beethoven.

It may be gathered from the foregoing that the third anniversary of the Bradford Triennial Musical Festival will not be inferior to its precursors in the extent and variety of its attractions; and the knowledge that a valuable charity is to benefit by its success renders that success (of which, let it be understood, we entertain no doubt) a matter of more than ordinary importance.

ENGLISH visitors to Paris constantly express their surprise that in one of the details of theatrical management the French directors are so infinitely behind those of London. We allude to the article of play-bills, which, trifling as it may appear, has a great deal to do with the enjoyment of a theatrical performance.

Nothing can more completely answer its purpose than the ordinary "bill of the play" now vended in London. It tells the audience just what they require to know, without a superfluous word. Not limited to any particular size, it can expand or contract itself to suit the exigency of an occasion. If the pieces performed depend on acting only, the bill merely gives the title, and the several lists of *dramatis personæ*, with the names of the actors. If, on the other hand, the scenery is an important feature in the evening's entertainment, a description of the "tableaux" is contained in the bill, so that everybody knows what he is looking at. When some special information is deemed requisite, as is the case with the Shakspearian revivals at the Princess's Theatre, a fly-leaf is added to afford space for the extra matter. A few lines at the end of almost every bill announce the novelties that are in preparation at the establishment, and sometimes give a prospective view of the business of the week.

To sum up all, the London manager, by means of the ordinary play-bill, tells the audience the names of his pieces and actors, explains to them the subjects of his scenery, and informs them of the novelties he has in hand. Thus, we repeat, they have all the knowledge they want, and nothing more.

\* *Fantasia* on themes from *Il Trovatore*.

By the French system, on the contrary, sins both of omission and of commission are perpetrated. The audience are burdened with knowledge which is of no possible use, while serviceable information is studiously withheld. That our untravelled readers may fully understand the absurdity that is practised in Paris, we give a description of the article which there performs the office of a play-bill, and which, as if the inconvenience of the public were the chief object of consideration, is of the size of an ordinary French political newspaper.

The first page of this huge sheet, and a considerable part of the second, is occupied with the programmes of all the theatres in Paris, from the Comédie-Française down to the most puny house on the Eastern Boulevard. As a specimen of the manner in which the programmes are drawn up, we give one of them from a paper of the 29th of May:—

## THÉÂTRE DE LA GAITÉ.

On commencera à 6 h. 3¼.

### ALLONS CHEZ PASSOIR

v. 1 a. MASQUILLIER.

Joseph	Lequien
Adrien	Lemaire
Julie	mesd Chevalier
mère Giford	Jeault

### LES MÉNAGES DE PARIS

dr. 7 a. BRISEBARRE, E NUS.

Maubert	P. Deshayes
Van-Stein	P. Devaux
Dantal	Perrin
Flachard	Derville
Dufournel	Pepin
Ingé	Jullian
Arthur	Gaspard
Noël	Chevalier
Mitvie	Véniat
un paysan	Aubéry
Blanchet	Janin
un cocher	Mallet
Fernande	mesd Duverger
Gasparine	Fontenelle
Emilienne	Garrique
Julie	Mathilde
Catherine	Henriette
une ouvrière	Héloïse

We have purposely selected the programme of the Gaité because it particularly illustrates our meaning as to the sins of omission and commission proper to the French system. The second piece, named *Les Ménages de Paris*, is one of those long dramas in which the place of action is repeatedly changed, so that a description of the scenery would have been remarkably useful to a large portion of the audience.

Such a description would have been given, as a matter of course, in an ordinary London play-bill, but the Parisian who patronises the Gaité receives no enlightenment as to what passes before his eyes beyond the meagre thing given above. By way of equivalent, however, he is blessed with a like amount of information as to what is doing at the Comédie-Française, at the Opéra-Comique, at the Odéon, &c., &c., during the time that he is contemplating *Les Ménages de Paris*. Is it possible to conceive a system more utterly unworthy of an intelligent people?

That the huge sheet may be filled, the hapless editor is doomed to heap together every day a mass of stale jokes and literary twaddle, for however thickly advertisements may pour in, there is still a good page and-a-half to be covered in some way or another.

We have a new instance of absurdity in the necessity which the editor of the Parisian play-bill has imposed upon himself of making his paper large. Our reforming tendencies take the precisely opposite direction. Mr. Buckstone, of the Haymarket, Messrs. Emden and Robson, of the Olympic, and Mr. B. Webster, of the Adelphi, who profess to indulge their patrons with almost Sybaritical comfort, have reduced the size of their bills, not by omitting any of the matter usually deemed important, but by making use of smaller type. Other managers adhere to the old dimensions, but the idea of making a bill the size of the *Journal des Débats* must never occur to the most perverse imagination. Imagine the spectacle of an English pit, occupied by persons every one of whom had a broad sheet outspread before him, like the loungers of the club and the coffee-house!

However, as the facilities for intercommunication are increased between Paris and London, we trust that our lively neighbours will soon see the folly of their present "billing" system, and that the nuisance of the huge amalgamation of meagre programmes will vanish with the nuisance of the *petit-banc*. With all his national vanity, the Parisian who has once visited a London theatre must sigh, when he gets home, for the luxury of a *programme à l'Anglaise*.

#### ITALIAN OPERAS.

ROYAL ITALIAN OPERA.—The postponement of *Dinorah* to so late a period, after all, has not turned out so detrimental as was anticipated, a new impetus having been given to the close of the season, which otherwise it would have wanted. The eagerness to obtain places for the final performances has been unusual, the public feeling satisfied that Mr. Gye would close the theatre on the night specified—this night. The immense success *Dinorah* has achieved would, no doubt, conduce to double the number of representations in succession which have been given; but it is questionable if the season would have finished with so much *éclat* had the opera been brought out earlier. With each successive repetition the music is better liked. It takes some time, as everybody is aware, to reconcile the general ear to much of Meyerbeer's music; and the *Pardon de Plœrmel*, although full of catching airs, proffers no exception to the rule. But, besides that familiarity renders the melodies and phrases more acceptable, the opera has to boast of further attractions in judicious curtailments and abridgements in the score, and a copious lopping away of the recitatives which, on the first two nights, were found somewhat too long. The performance now goes brightly and flowingly from beginning to end, and flags or drags nowhere. The first act, more especially, as being that in which the pruning knife has been most unsparingly used, is wonderfully lightened and improved. Any one present at the first representation and who hears the opera now, will find a marked difference in the way in which it goes and the manner in which it is received. Of course a repetition of

the excitement of the first night cannot be expected under any circumstances. Nevertheless, the various pieces continue to be received with no less enthusiasm than on that occasion; while at times the applause is more frequent and the encores more numerous. The new couplets written for Madame Nantier Didiée, "Fanciulle che il core," have become very great favorites with the public, never escaping a repetition; on Tuesday last they were re-demanded twice. Of course the shadow-song, "Ombra leggiera," is invariably repeated, at least the florid movement at the end, while the chorus of woodcutters, unaccompanied, "Com' è buono! Com' è buono," at the beginning of the second act, is honoured by a similar compliment. The overture, too, although so long and elaborate, is encored nightly. The success of *Dinorah*, in short, is not merely corroborated, but has increased with each representation, and the few performances given this season will only serve to stimulate the curiosity of the public, and render the opera a greater and more enduring attraction next year.

To-night the season will be brought to a termination with *Dinorah*. Our *résumé* will appear in our next.

DRURY LANE.—The season terminated on Saturday with the *Vêpres Siciliennes*, the best performance, perhaps, of the four given. Had the manager anticipated so genuine a success for Verdi's untried opera—untried in England—no doubt he would have made more strenuous exertions to have had it brought out sooner. If the *Vêpres Siciliennes* be not one of the composer's most attractive works, it contains some of his best music. The general tone of the opera is heavy, no doubt, and the hearers are hardly ever excited as in *Rigoletto*, *Il Trovatore*, *Eynani*, or *La Traviata*. The fault, we think, must be mainly charged to the plot, which is feeble in construction, and presents few striking points of interest. When Verdi has a good dramatic situation he makes the best use of it, and no one can deny that the *Vêpres Siciliennes* is full of tune. The *bolero* in the last act with chorus, for Elena, "Merci, jeunes amies," is one of the most effective *morceaux* Verdi ever wrote; and the tenor air which immediately succeeds, "La brise souffle au loin," cannot be surpassed for grace and simplicity. The latter, indeed, is as pure and spontaneous a melody as ever was composed. The grand air for the bass, as it is called, "O toi, Palerme," a special favourite in Paris, is not so much to our taste; nor is the scena and cavatina, "Au sein des mers," which Elena sings when challenged by the inebriated French soldiery, more to our liking. Here Verdi was manifestly striving to be grand, and lost his inspiration in consequence. The ballet music is all beautiful, and the *tarantella* in the second act exquisite, as we have said before.

One of the features of Saturday evening, as may readily be imagined, was the call for Mr. E. T. Smith, his appearance, and speech. It was evident the summons was unexpected, the manager having already delivered himself of his customary annual oration on the occasion of his benefit, which occurred some weeks since. Luckily Mr. E. T. Smith is blessed with that very rare endowment to mortals, commonly called "the gift of the gab," and is never at a loss for words on any occasion, or on any subject. Not, indeed, that he had to go over the same ground again, which, however, would have caused no embarrassment to one enriched with so copious a flow of language. New matter was not wanting. In a very few words Mr. E. T. Smith explained that he had carried out the pledges of his prospectus to the letter; that all the artists he promised had made their appearance during the season, with Mdle. Piccolomini, Signors Belart and Violetti, whom he had not stipulated for; that the season extended to eighty-four nights, twenty more than were absolutely inserted in the bond; that the expenses amounted to £24,000; and that he lost no money. The last announcement was received with thunders of applause. He stated his determination to go on next season, and present the same grand Italian company to his kind friends and patrons, with fresh and youthful voices to strengthen his *troupe* if necessary. He was proud to say he was supported by the aristocracy, and urged forward in his endeavours to uphold the cause of high art. One of the subscribers—a lady of rank and fortune—had sent him that day a £50 note,

as a trifling recompence for the pleasure she had derived from the Drury Lane operatic entertainments, and a mark of her regard for the splendid company he had brought together from all parts of Europe, and the admirable manner in which the representations were given. Mr. Smith finished his curt but apposite speech by thanking his patrons in the heartiest manner, and paying a tribute of gratitude to the artists for all they had done during the season to sustain the fortunes of his new undertaking. At the end of the opera the National Anthem was sung by the whole company, Mdle. Titjens taking the solos in a manner so forcible and dramatic, and at the same time so free from anything like claptrap or exaggeration, as might have afforded a good example not only to all foreign, but to most of our native singers.

The DRURY LANE ITALIAN OPERA campaign for the current season, opened on Easter Monday, April 25, with *La Sonnambula*. The first night was one of no ordinary excitement. When Mr. E. T. Smith issued his prospectus early in the year, with its imposing array of names and its magnificent promises, many, judging from the antecedents of the preceding year, were not inclined to put much faith in him. The general public, nevertheless, taking experience for their guide, gave him the highest credit for all his intentions. There could be no doubt, moreover, about a company which could boast of Mdle. Titjens and Signor Giuglini in its ranks, to say nothing of many names, heralded by Continental reputations. *La Sonnambula* introduced Mdle. Victoire Balfé, Signors Mongini and Badiali in the principal characters. At rehearsal on the previous Saturday, Signor Mongini had created an immense sensation, which unfortunately was not repeated at the performance, the singer having caught, in the interim, a severe cold, and being hardly able to sing a note. This was calamitous for Signor Mongini, and it took many appearances before the public could be satisfied as to his superior capabilities. Mdle. Victoire Balfé was found more brilliant and finished in her vocalisation than when she was last heard at the Royal Italian Opera, at the Lyceum Theatre; and Signor Badiali was satisfactory, as far as the singing was concerned, in Count Rodolpho. The season, nevertheless, could not be said to have commenced with *éclat*.

The next production, *La Favorita*, introduced three *débütantes*—Mdle. Guarducci in Leonora; Signor Fagotti in the King; and Signor Lanzoni in Baldassare. Mdle. Guarducci made an undeniable "hit," and was hailed as a particular discovery in the musical hemisphere. With this lady's talents and accomplishments the reader of the *Musical World* has by this time become well acquainted. Signor Fagotti showed himself a thorough artist with a good barytone voice; and Signor Lanzoni an indifferent artist with a tolerable bass voice. The attraction was greatly enhanced by Signor Giuglini making his first appearance in Fernando.

*Lucrezia Borgia* followed, and introduced Mdle. Titjens, who, we may remark in this place, proved the veritable load-star of the season. The eminent Teutonic *cantatrice* was singing more magnificently than ever, and acting as grandly. *Lucrezia Borgia* ran several nights, and drew crowded audiences. Mdle. Guarducci at first played Maffeo Orsini, but resigned the part after two performances, to Madame Lemaire, a new candidate—and by no means an unworthy one—for *contralto* honors.

*Lucia di Lammermoor* again brought together Mdle. Victoire Balfé and Signor Mongini. The opera did not attract, although the new tenor convinced every body, except those who were obtusely deaf, of the magnificent quality of his voice, and of his force and energy. Something, however, was wanting to satisfy connoisseurs. Miss Balfé's Lucy could hardly be surpassed for grace and delicacy, and in this respect she perfectly realised Walter Scott's conception. Unfortunately, the librettist and musician have but little considered the treatment of the Scotch novelist, and the heroine of the story is totally different from the heroine of the opera. In leaning to the tender side, Mdle. Balfé may be said to have given up all the strong points, and to have trusted to *finesse* of colouring and minuteness of detail for

effect. *Lucia di Lammermoor* was withdrawn after two or three performances.

The first appearance of Mdle. Sarolta in the *Traviata* excited much curiosity. This lady, a mere novice to the stage, had a few weeks previously made her *début* on the boards of the Italian Opera in Paris, as Leonora, in the *Trovatore*. Her beauty was more the subject of eulogy than her acting or singing; but still all the journals pronounced favourably on her performance. Mdle. Sarolta was well received in the *Traviata* at Drury Lane, but created no sensation. She gave indications of talent, and was as easy and self-possessed on the stage as if she had been born on it. As a singer, she had almost everything to learn. Signor Ludovico Graziani, brother of the barytone, appeared as Alfredo, but with no extraordinary success.

Mdle. Enrichetta Weiser, with a considerable reputation from Turin and other Italian states, made her first appearance as Gilda, in *Rigoletto*; but failed to establish her continental fame. Signor Mongini made his first great "hit" in the Duke. In the two airs, "Questa quella" and "La donna è mobile," he created a furor, and was encored twice in the latter. The opera was repeated with Mdle. Brambilla in the place of Mdle. Weiser. Signor Fagotti displayed no mean dramatic powers in the part of the jester, and sang the music admirably. In Mercadante's *Giuramento*, brought out, later in the season, Mdle. Weiser was afforded another opportunity of retrieving her laurels. She sang and acted better, but did not evidence the powers and accomplishments of a *prima donna assoluta*, the post she was engaged to fill. *Il Giuramento* was withdrawn after three performances, which did nothing for the treasury. The Bianca of Mdle. Guarducci deserves a word of high commendation.

We have introduced to our readers the entire of the Drury Lane operatic company, up to the time that Mdle. Piccolomini and Co. made their appearance. *Il Trovatore*, with Mdle. Titjens, Mdle. Guarducci, Sigs. Giuglini and Badiali; *Don Giovanni*, with Mdle. Titjens (Donna Anna), Mdle. Victoire Balfé (Zerlina), Mdle. Vaneri (Donna Elvira), Sig. Badiali (Don Giovanni), Signor Giuglini (Don Ottavio), Signor Marini (Leporello), Signor Lanzoni (the Commendatore), and Signor Castelli (Masetto); the *Huguenots*, with Mdle. Titjens, Mdle. Brambilla, Madame Lemaire, Signors Giuglini, Marini, Fagotti, &c.; and the *Barbiere* with Mdle. Guarducci as Rosina, Signor Mongini as Count Almaviva, Signor Marini as Doctor Bartolo, and Signor Lanzoni as Basilio, followed in close succession. Mdle. Guarducci, as Azucena in the *Trovatore*, confirmed the impression she had made in the *Favorita*, which was still further corroborated by her performance of Rosina in the *Barbiere*, in which she established her claims as a florid singer in the true Rossinian school. Signor Marini made his first appearance as Leporello in *Don Giovanni*, and assumed the part of Doctor Bartolo in the *Barbiere* for the first time in England. The humor of Signor Marini does not flow over; he is a good actor, nevertheless, and an excellent singer.

Mdle. Piccolomini made her first appearance on Monday, June the 20th, in *La Traviata*, in which Signor Giuglini took the place of Signor Ludovico Graziani as Alfredo. She next appeared in the *Figlia del Reggimento*, and introduced to the Drury Lane public Signor Belart and Signor Vialletti, who sustained the parts of Tonio and the Corporal respectively. Mdle. Balfé having seceded from the establishment, Mdle. Piccolomini took her place in the cast of *Don Giovanni*, and gave a new attraction to the performance. To these three operas, and the last act of the *Martiri*, occasionally produced for her and Signor Giuglini—if we except one entire performance of Mr. Balfé's *Bohemian Girl*—Mdle. Piccolomini restricted her efforts, although she appeared some sixteen or seventeen nights. Signor Belart's singing in Tonio was among the most remarkable achievements of the season.

On Thursday, July 7th, Mdle. Titjens played *Norma* for the first time in England, and added vastly to her reputation by her splendid singing, and the sustained grandeur and impassioned energy of her performance. Signor Mongini gained new laurels in Pollio, a part admirably suited to his bold and daring style. The opera proved a decided success and attracted crowded houses for several nights.



On the occasion of Mr. E. T. Smith's benefit, a selection from eight different operas was given, which proved so successful, that it was repeated sundry times in the course of the season. The special features in the selection were the grand trio from *Guillaume Tell*, sung by Signors Mongini, Badiali, and Marini—a very fine performance; the scena from *Fidelio*, for Madlle. Titjens; the final duo from *I Martiri*, for Madlle. Piccolomini and Signor Giuglini; and the last scene from *Rigoletto*, for Madlle. Brambilla, Madame Lemaire, Signors Mongini and Fagotti.

The *Vêpres Siciliennes* has been too recently spoken of to need any remarks in this place. The opera was certainly successful, but may be made more so next season, by judicious curtailment and revision. The ballet music in the scene of the "Four Seasons," so unwisely cut down to a fourth of its original proportions, should be restored, and a good deal of the music in the first act sacrificed instead. With its present cast, the *Vêpres Siciliennes* cannot then fail to prove attractive.

Mr. E. T. Smith has pledged himself to go on next season with the Italian Opera. He has had a lesson in high-class operatic management, and it is to be hoped he will profit by it. What if Mr. Lumley resumes the administration of affairs at Her Majesty's Theatre. Shall we have three Italian Operas? *Punch*, some years ago, recommended a third Italian Opera, as a capital joke. Is his joke about to be verified?

#### THE KEAN BANQUET.

On the fly-leaf of a complicated playbill called the *Entr'Acte*, appears a statement to the effect that the Chairman at this banquet carefully and significantly abstained from all comment upon Mr. C. Kean as a manager and actor.

We have no wish to enter into any controversy with the playbill in question. Nevertheless, with a view to prevent even the most insignificant circulation of error, we give the following extract from the Duke of Newcastle's speech:—

"In ancient Greece actors were considered to be worthy of the highest honours of the state; and it was strange indeed that in this land of literature and art, and in which sculptors and painters and poets received, at any rate, some meed of approbation and respect, a branch of art, in which excellence was of the rarest and the most difficult attainment, was treated almost with obloquy, or, at any rate, with indifference. Honour, then, to the man who had raised it from what it had been when he had entered upon it to what it was at the present moment. He did not mean to say that Mr. Kean had found it in the state to which it had been reduced in the days of Charles II., but he had elevated its condition materially, and he had extended and matured the reforms introduced by the great Garrick and followed up by the two Kembles, and by his own father. They all knew the merits of his Shakesperian revivals. They had heard those revivals criticised, but they had outlived criticism. But Mr. Kean's fame did not rest upon them alone. He had shown the versatility of his talent; he had shown a profound knowledge of human character; he had shown a mastery over the passions of the human heart; he had shown that he was no copyist, no mannerist, no man of only one idea. Moreover, he was a great historical painter. He (the chairman) saw some distinguished professors of the art of painting in that room; and he would ask them whether they did not look upon Mr. Kean as a rival in their own art, with this exception—that their productions, happily for them, descended to posterity fresh as when they came from their easels; while his, unhappily for him, perished on the same evening which gave them birth, and left nothing but their fame behind them. They were not only lessons in art, but they were also lessons in history. Many people in this country had of late years become greatly attached to archaeology; and he looked upon Mr. Kean as one of the greatest archaeologists of the day. He had, in addition, introduced groups upon the stage, and chosen and organised and moulded them in a manner worthy of any general in the service. In acting Shakespeare, he had answered the question of Shakespeare himself:—"Can this cock-pit hold the vasty field of France?" Mr. Kean had proved that his cock-pit could hold the field of France. And in what spirit had he acted? He had not acted in a merely commercial spirit. He had not certainly neglected the interests of his family; and they should all entertain less respect for him than they did if he had not attended to

those interests; but he had been actuated by an earnest love of art, by a love of his profession, by a noble spirit. He no doubt felt the truth of the lines—

'The drama's laws the drama's patrons give  
For those who live to please must please to live.'

But he had never allowed the love of gain to induce him to swerve from the clear line of duty he had chalked out for himself; he had followed his career regardless of every selfish consideration; and he (the chairman) was certain that he had now his reward in the approval and admiration of his country."

CRYSTAL PALACE.—The second and last of the operatic concerts, by the members of the Drury Lane Company, came off on Saturday, and, the weather being magnificent, attracted a far greater concourse than the first concert. The principals were Madlle. Titjens, Madlle. Piccolomini, Signors Giuglini, Belart, Violetti, and Aldighieri. The public were again disappointed by the non-appearance of Madlle. Guarducci, who was announced. Mad. Lemaire, however, took her place, and did her best to make amends for her loss. The programme was of the same miscellaneous character as the first. Madlle. Titjens' greatest achievement was, or would have been, the grand air, with chorus, "Inflammatus," from Rossini's *Stabat Mater*, but that, *mirabile dictu*, there was no chorus!!! Such an exhibition calls, indeed, for the strongest condemnation, and the blame must rest entirely between the conductor, Signor Arditi, and the singer, Madlle. Titjens, since the dissent of either must have necessitated its withdrawal. If no chorus could be procured, an apology could be made. Madlle. Titjens also sang in the quartet "A te, o cara," from *Puritani*, with Signors Giuglini, Violetti, and Aldighieri; and in a new duet, composed for Signor Giuglini, with Madlle. Piccolomini. The last, a flowing and melodious composition, delightfully sung by both artists, was unanimously encored. Madlle. Piccolomini sang the air from *La Traviata*, "Ah! fors' è lui," and was made to repeat the last movement; and joined Signor Giuglini in the duet from *I Martiri*, in which she received the same compliment—thus obtaining an encore in everything she sang. Signor Giuglini introduced "Il mio tesoro," from *Don Giovanni*, which was redemanded, and Signor Belart gave the romanza "Una furtiva lagrima," from *L'Elisir d'Amore*, somewhat tamely. As a *finale*, the band executed—the last movement of the overture to *Guillaume Tell*!!! This, we need hardly say, was the worse conducted entertainment of the whole series of Operatic Concerts—Royal Italian Opera or Drury Lane. Some one, in particular, was to blame. We should like to know who!

CREMORNE GARDENS.—Mr. E. T. Smith, not satisfied, it may be presumed, with the results of his recent benefit at Drury Lane; or, which is more probable, having friends more numerous than were able on that occasion to find accommodation in the theatre, gave a benefit on Monday last at Cremorne Gardens, and invited the public to an unparalleled variety of entertainments. Flushed with his recent conquests in Italian Opera, and filled with artistic imaginings, so likely to mislead buoyant spirits into a total abnegation of veracity, Mr. E. T. Smith entitled his bill of fare a Grand "Italian" Fête, the only right to that denomination consisting in the fact that Signor Mercuriali, *ultimo tenore* of the Drury Lane operatic troupe, and Mdle. Dell'Anese, or Madame Gramaglia, supplied some songs. The name, nevertheless, was a good one, and no one found fault with it, or even noticed it. The entertainments commenced as early as five, with a concert in the Great Hall, of which, as we arrived too late to hear more than one or two pieces—by Mr. Augustus Braham, Signor Mercuriali, and some Irish comic singer—we can give no account. The day was beautifully fine, and hundreds preferred traversing the varied and well-laid out promenades, inspecting the flower-beds, or paying a visit to Master Jungla, the old King of Oude's fighting tiger, to the closeness of the concert-room and its musical attractions. An extra twopence, laid on tax-wise, kept select the levee of the tiger, who is a noble and super-ferocious animal, double-striped, and with a head of terrific dimensions. Jungla, we are credibly informed, fought sundry duels, and on each occasion killed his man—his tiger, we mean.

A splendid dinner, served by Mr. Simpson, was given by Mr. E. T. Smith at the Cremorne Hotel, as it is called, we believe, to some thirty or forty gentlemen, including a few of the leading members of the Drury Lane Italian company. To show, however, that Mr. Smith was actuated by no party feeling, or that he bore no ill will towards a rival establishment, now that all competition was closed for a season, a photographic likeness of Madame Lotti, *prima donna* of the Royal Italian Opera, Covent Garden, was exhibited all over the gardens, in conjunction with a picture of Master Jungla, the tiger. Could greater proof be wanting of the disinterestedness and inacrimonious feeling of the Drury Lane *impresario*? The dinner was a great success. After the cloth was removed, the usual national toasts were drunk, followed by the still more usual toasts of compliment and laudation, which, as usual, originated speeches of different lengths and different degrees of merit, and which, as usual, bored the majority of the diners. Mr. Smith returned thanks twice, in two of his most discursive orations, and many others followed suit when opportunity was afforded them. Of the whole feast, it might be affirmed that the viands and wine were excellent, and the speeches intolerable.

The festivities without were of a more exciting nature, and less open to objection. Music, dancing, fireworks, beauty in all varieties, lights *ad infinitum*, cigars, beverages, and magnificent weather, all combined to form a scene which some would call enchantment. How long it lasted we know not. Dire necessity summoned us homewards at midnight, at which time Pleasure and Folly were beginning to fraternise, and to commence the evening in reality.

The crowd was enormous, there being the largest attendance of the season, excepting on the Derby night.

**ST. JAMES'S CHOIR.**—The annual entertainment of the choir of the parish church of St. James's, Piccadilly, came off on Wednesday last, the 20th instant, at the Railway Tavern, Colney Hatch—a pleasantly situate suburban hostelry, six miles down the Great Northern line—when about seventy (inclusive of visitors) ladies and gentlemen assembled at an early hour to enjoy a long day's entertainment, provided for them by the committee of the choir, at the expense chiefly of a few members of the congregation of that church. After dinner (served at two o'clock in the long room of the establishment) the following programme was gone through, Mr. Frederick Crane, ex-churchwarden of St. James's parish occupying the presidential chair, and Mr. Burrowes presiding at the pianoforte:—

**PROGRAMME.**—Toast 1. The Queen—"National Anthem." Toast 2. The President and Patrons—Chorus, "Now pray we for our country," Flowers. Toast 3. The Vice-President—Part-Song, "The Blue Bells of Scotland," Neithardt. Toast 4. The Churchwardens—Glee, "From Oberon in Fairy Land," Stevens. Toast 5. The Treasurer (Mr. Grigg)—Boat Glee, "See our oars with feather'd spray," Stevenson. Toast 6. The Organist (Mr. Burrowes)—Part Song, "The Hunters' farewell," Mendelssohn. Toast 7. The Master of the Choir (Mr. J. T. Martin)—March of the Pyrenean Mountain Singers, Mainzer. Toast 8. The Hon. Secretary and Choir (Mr. W. Lawrence)—Glee, "Glorious Apollo," Webbe. Toast 9. The Ladies—Glee, "Here's a health to all good lasses," Toast 10. The Visitors (with Mr. Fisher, a former president)—Glee, "Sleep, gentle lady," Bishop. Toast 11. The Chairman—Glee, "Sleep, gentle lady," repeat.

The order of the day's entertainment gave a short interval between the finish of the foregoing and the tea for out-door amusements, consisting of dancing on the green sward (Sanders's quadrille band having been provided for the purpose), archery, cricket, &c., but which was most abruptly broken in upon at half-past four o'clock by one of the most fearful storms of thunder, lightning, wind, hail, and rain, perhaps ever witnessed in this country. The storm, approaching from a northerly direction, made a complete circuit, this spot being as it were the vortex of its fury. The hailstones that fell—the smaller ones of which were the size of walnuts—were many of them of incredible size, a specimen picked up and made the subject of measurement was found  $2\frac{1}{2}$  inches long,  $1\frac{1}{2}$  inches wide, and 1 inch deep. The hurricane, which blew in the short space of a quarter of an hour from each of the four quarters, completely demolished a great temporary room in the tavern grounds, used

for the accommodation of very large parties, nearly burying in the ruins several of the party who had resorted to it for shelter when the rain came on.

The tents of the archery and cricket-grounds were carried away, and the great flag-staff with its pendant blown down, and much other damage done. The evening, however, afterwards becoming serene, and with much cooler atmosphere, the sports of the party were resumed, and, subsequently, adjourning again to the long rooms, the dancing was continued until midnight.

The Choir of St. James's Church is a society of ladies and gentlemen, amateurs, and boys, who, in addition to the practice of the music for the church service—plain psalmody only—meet weekly for the practice of the higher order of choral compositions, and under the direction of their able choir-master, Mr. Martin, have attained to a very advanced state of musical efficiency. A second, or elementary class, on "the Hullah system," maintained in connection therewith, forms a reserve, whence the choir is recruited as vacancies occur.

**MADAME GASSIER.**—(From the *Manchester Examiner*, July 25th).—A letter from the Havana informs us that Madame Gassier, at all times so great a favourite in Manchester, has accepted a second engagement in the Cuban city of luxury, for the approaching winter season, upon terms equivalent to £500 per week of our money, in addition to a free benefit, conditions which we are inclined to consider unprecedented in the experience of any other *prima donna*, either in this or any other country. Madame Gassier has fairly won this position by a previous engagement during the last winter, as well as by a succession of concerts through the United States, in which she has been accompanied by the young Arthur Napoleon, whose reception has also been very flattering.

MR. CIPRIANI POTTER has resigned his post as principal pianoforte instructor at the Royal Academy of Music.

M. AUGUSTE PANSEON, the well known French composer, died on Friday week in Paris after a few days' illness, and was buried on Sunday last at the church of Saint Eugène. He is much regretted, having many admirers and many friends.

**BRISTOL.**—**MOZART'S TWELFTH MASS.**—July 25th, a performance *in miniature* (if we may so term it) of Mozart's Twelfth Mass, took place for the benefit of the Society of St. Vincent of Paul, at St. Mary's Catholic Chapel, in this city. It is always a rich treat to hear this great work—the greatest of all the masses written by the greatest of all composers save Handel. It is a work only inferior, at all events, if not quite equal, to the *Requiem* itself, and the broad music, with its massive harmony and its glorious counterpoint, is sure to be effective, let the orchestra be never so slender, or even if the voices are accompanied, as was the case yesterday, by the organ alone. Mr. Sircorn, the able and enthusiastic organist, so well known for many years at St. Mary Redcliff, did ample justice to his part, playing it throughout with an energy which nothing but such music as Mozart's could inspire. To him and to the conductor, Mr. Saunders, under whose direction the *ensembles* were sung with intelligence, fluency, and precision, we consider that a great deal of praise is due. The congregation again enjoyed an opportunity of listening to the admirable singing of Madame de Guerrabella, who, being at present on a visit to Clifton, generously volunteered her services in support of the charity. Mad. de Guerrabella is a very young but rapidly rising *prima donna*, well known in Italy and in France. She has already been the first favourite in Milan, and enjoyed a most flattering reception, last season, at the Opera Impériale, in Paris. Her voice is a soprano, of surpassing sweetness, clear, flexible, strong, and, from its unostentatious and impressive nature, exquisitely fitted for strains of devotional pathos; while the singular beauty and finish of her execution, no ornamental notes being introduced that do not belong to the harmony (a sin of which public singers are too often guilty, and which arises from the want of a well-grounded education in the science), added to the astonishing facility with which she reaches and dwells upon the highest notes, places her unquestionably in the front rank of her profession, and augurs for her a most brilliant future. Madame de Guerrabella first sang a sacred composition of Rossini's with a warmth, intensity, just expression and good taste deserving of the highest praise. Her subsequent singing in the celebrated "Benedictus" (in which piece an eulogium is due to Mr. Sircorn for his intelligent accompaniment) was a gem of vocalisation, and made a profound sensation among those who heard it.—*Western Daily Press*.

**MUSIC AT BOULOGNE.**—The concerts given with so much success last season at the Etablissement des Bains, have been renewed this season. At the first, on Monday evening last, Madame Lemmens Sherrington was the vocalist. Her singing the shadow song, "Ombre légère," from Meyerbeer's new opera *Dinorah*, was perfect. The instrumentalists were Mr. W. G. Cusins, pianoforte; Herr Carl Deichmann, violin; and M. Paque, violoncello. They opened the concert with a very good performance of Mendelssohn's Trio in D minor, and during the course of the evening each gentleman played a solo, which met with the approbation of the audience. M. Lemmens accompanied the vocal music. The subscribers appear delighted at the renewal of these concerts. They have not forgotten the pleasure they received last year by the performances of Miss Arabella Goddard and M. Sainton in Beethoven's Kreutzer Sonata, and hope soon to hear again those eminent artists.

**BURNING OF THE COLOGNE THEATRE.**—"Yesterday evening, soon after ten o'clock," writes the *Courrier du Bas-Rhin*, of date July 23rd, "in the midst of a storm of rain, a violent explosion was heard in the quarter near to the Cour d'Appel. It was soon ascertained that the explosion had taken place at the theatre, and that every pane of glass in the neighbourhood had been broken. In a moment flames made their appearance in the upper part of the theatre, in the apartments which look upon the street 'de la Comédie,' and which are occupied by M. the Intendant Deutz. The flame, fed by the gas, spread with frightful rapidity, and soon enveloped the whole of the interior of the theatre, and descended to the stage, where the numerous scenes, lying in every direction, served for a new and powerful aliment. Columns of flame rose to a prodigious height, and the whole city seemed as if lighted by a general conflagration. Sparks of fire, and even pieces of timber, were carried by the wind to the remotest quarter of the town. It was impossible to save the theatre—the firemen soon found that out; the preservation of the adjoining houses became, therefore, the object of solicitude. Fortunately a beating rain, falling in torrents, came to the assistance of the firemen about eleven o'clock, and contributed powerfully to arrest the progress of the flames. At midnight, the roof of the theatre fell in, and this, in a great measure, helped to prevent the spread of the fire. At two o'clock in the morning all danger had disappeared.

Of the theatre there remain only four walls naked and calcined. It is to be regretted that the misfortune does not stop with the conflagration. The wife of the intendant M. Deutz has been burnt to death. The body was found this morning in the ruins. The intendant himself was absent at the time of the accident, and was returning from Koenigshalle at the moment the flames made their appearance. His daughter, Madlle. Catherine Deutz, a singer and great favourite of the public, was rescued from the flames by her brother, both receiving severe contusions.

The cause of the catastrophe has not been discovered. Many attribute it to the theatre being struck by lightning, which preceded and accompanied the storm just before the flames made their appearance. The building, which belongs to a society of shareholders, was insured for thirty-five thousand thalers. The property belonging to the director of the theatre, M. L'Arronge, is covered by an Assurance Company of Magdeburgh.

**THE OPERA AT RIO JANEIRO.**—(From a Correspondent).—Madame de la Grange is now an established favourite at the opera. She has made a great hit as Violetta in *La Traviata*, and has played it no less than six times in succession. Another of her successes has been Rosina in *Il Barbiere di Siviglia*. The extraordinary flexibility of her voice was made manifest in "Una voce." The Figaro was Signor Riena, who is a handsome man, very like Herr Formes in figure, and possessing an excellent voice. He was recalled with Madame de la Grange several times during the opera. On the 15th of June a new season began. Several new vocal artists have arrived from Europe. The orchestra, too, has received reinforcements, among whom are several well known artists from the London orchestras, viz.: M. Cavallini, clarinet; M. Reichert (the well-known soloist of M. Jullien's orchestra), flute; Mr. R. Richardson, cornet; and

Messrs. Cavalli and Frederick Jarrett, horns (the latter also a member of M. Jullien's band, and brother to Mr. Henry Jarrett, the well-known musical and dramatic agent). The opera was *Lucia*. Signor Mirati was the Edgardo, Madame de la Grange, Lucia, and Signor Riena, Henri. Signor Mirati has a magnificent tenor voice, and is quite a finished artist. He made a great sensation, and was recalled with Madame de la Grange after each act, and at the fall of the curtain all the artists were recalled and received with immense cheers. A gold wreath was presented to Madame de la Grange through the conductor Signor Giannini.

On the intelligence being received of the death of the King of Naples, who was brother to the present Empress of the Brazils, the theatre was closed for a week.

The Opera re-opened on the 29th June with *Rigoletto*. Signor Mirati, as the Duke, fixed himself completely in the good graces of the audience. He was vociferously encored in "La Donna è mobile." Madame de la Grange was a perfect representative of Gilda, and Signor Armand made an excellent Rigoletto. The opera was received with every demonstration of approval.

The novelty of introducing instrumental solos between the acts of the operas has been tried with success. M. Reichert on the flute, and Signor Cavalli on the chromatic horn, made each of them a great sensation.

A Brazilian *prima donna*, La Donna Carlotti Milliet, made her *début* in *Lucia*, a perilous feat after the success of Madame de la Grange in the same character. On her *entrée* she was received with a shower of rose leaves, which completely covered the stage in front of the orchestra. The new *prima donna* possesses a nice voice, but requires a great deal of practice before she can hope to attain a first-rate position.

The first performance of *I Puritani*, which has been a long time in preparation, has taken place. The cast was very strong. Madame de la Grange was Elvira, Signor Mirati, Arturo; Signor Riena, Giorgio; and Signor Armand, Riccardo. The encores were numerous, and the applause quite enthusiastic. The orchestra was excellent, although, owing to illness or other causes, several of the members were absent, and the chorus was everything that could be desired.

Another new *prima donna*, Madame Medora, is announced shortly to make her appearance, so that a brilliant season may be anticipated.

A conjuror, M. Herman, has been exhibiting on the off-nights. He is no Frikell, although he contrives to amuse his audience well enough.

#### HEINRICH ROMBERG.

THE retired Imperial Russian *Capellmeister*, Heinrich Romberg, eldest son of the celebrated Dr. Andreas Romberg, the composer of the world-renowned musical work, *Die Glocke*, as well as of many others, died at Hamburgh on the 2nd May last. He was born in 1802, at Paris, and received his first lessons on the violin from his father. During the period between 1816 and 1820, his father took him with him from Gotha, where he was then Grand Ducal *Capellmeister*, on several professional tours, performing with him in double concertos for the violin. In these, the fine playing of the young *virtuoso*, playing founded on his father's sterling style, was greatly applauded. After his father's early death, he went to Paris, where, for several years, he diligently pursued his artistic studies under the direction of Baillot and Reichardt.

In the year 1827, he was summoned to St. Petersburg, as first violin at the Imperial Opera, then under Hartmann's direction. After Hartmann's death, the direction of the Opera was offered to Heinrich Romberg, but he refused the offer, under the impression that the numerous duties of such a position would be detrimental to him in the practice of his instrument. When, however, the same offer was subsequently repeated, he could not refuse. He was an admirable conductor. The great precision and clearness of his beat gained for him the submission of even those persons who were at first opposed to him. During the last years of his stay, when he directed the Grand Italian Opera, at which Rubini, Tamburini, and Mad. Viardot-Garcia were



engaged, he was extraordinarily popular. His talent as a conductor was frequently acknowledged and rewarded by the public by calls for his appearance. Nay, the amiable Mad. Viardot-Garcia even handed him from the stage one of the nosegays with which the artists had been overwhelmed, and this act of recognition was confirmed by the applause, which seemed as though it would never end, of a house crowded to the ceiling.

But it was not to the Opera alone that Heinrich Romberg devoted his attention; he took a most active and useful part in all the musical matters of the capital. At his own annual concerts, which were always exceedingly well attended, he produced great classical works, ancient and modern, and many a grand composition was first brought under the notice of the public by him. At other concerts, he undertook the duties of director. He was always most ready to assist artists who were strangers in St. Petersburg, while in private, even in the very highest circles, he invariably exerted himself to advance his art. With his brother Cipriano, who was the only *virtuoso* on the violoncello instructed by his famous uncle, Bernhard himself, in his own inimitable style, and who, also, had entered the Russian service, Heinrich Romberg was selected, in preference to all the other artists in the capital, for the high honour of regularly accompanying Her Imperial Highness the Grand-Princess Olga in trio-playing.

It was only natural that, with so much to occupy him, he could not attain so great a proficiency as a *virtuoso* as he otherwise would have done, but, on the other hand, he occupied himself a great deal with composition, although he published but very little. He left behind him, in MS., several highly interesting quartets and septets for the violin, as well as a few very pleasing *Salon-Stücke* for the same instrument, and some sacred compositions.

After serving twenty-one years, he resigned in 1848, and settled at Hamburg, where he spent the rest of his days in quietness and retirement.

An opinion of his character may be formed from the above short sketch of his life. Conscientiousness, modesty, and content were its principal features. Active and methodical to the highest degree, punctual and strict to violence, in the discharge of his duties, in the relations of social life he was invariably urbane, kind, and obliging. In constant and friendly intercourse with the first and most educated circles of the capital, he duly appreciated this advantage, and by his own industry accumulated a rich store of the most multifarious knowledge and accomplishments. Although not married, he was very fond of children, and, during the last ten years of his existence, lived almost exclusively for his family, but he was, above all things, distinguished for his faithful attachment to the Imperial house and the country to which he had devoted the best years of his life.

*Postscript.*—The widow of Dr. Andreas Romberg, and mother of Heinrich and Cipriano Romberg, resides at Hamburg.

*Molique.*—Herr Molique, the celebrated composer and violinist, belongs to a most admirable, and at the same time useful, class of artists—a class becoming, perhaps, numerically weaker every day. Standing midway between the past and present, he accepts innovations with caution, would jealously conserve what appears to him immutably good in art, whilst willingly, and indeed practically, admitting that certain concessions must be made to the spirit of the age, and that genius cannot be confined within the limits of conventional formularies. Herr Molique is genuine, conscientious, and thorough-going in everything he does, whether as composer or executant. Always pure, always scientific, pre-eminently graceful, but capable at the same time of giving eloquent expression to the deeper sentiments and emotions which lie within the legitimate range of musical art, he not only excites the admiration of learned musicians, but also appeals successfully to those who judge only by their sensations. It is the mission of such men as Herr Molique to show how great forms of art may be repeated without plagiarism—how received principles may be successfully applied to the expression of new ideas—men who may be regarded as the high priests of Apollo's temple, the watchful and trustworthy guardians of its sacred traditions.—*Morning Post*.

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Oh thou lovely, thou benign,  
Wert thou mine, wert thou mine,  
Wert thou mine, wert thou mine,  
In that little heart of thine  
I would dwell for evermore  
Singly nestled at the core.  
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Oh thou lovely, thou benign,  
Wert thou mine, wert thou mine."

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